

February 14

Jonas,

Sorry for my delay in writing you. I have been searching around for films, and I think I've now discovered, at least, everything around. There's not too much, compared to the body of work being done in New York, or even San Francisco.


First of all, the Free Press psychedelic film program of December you were interested in: Almost all of the films shown were old films from San Francisco and are distributed by Bob Pike's Creative Film Society in Los Angeles, at 14558 Valerio St, Van Nuys (ST 6-8277). He also distributes the films of Hy Hirsh, but he told me he can only release two now--'Come Closer' (7 min/color) and 'Scratch Pad' (7 min/color)--because he has lost the masters to the others and may need the prints to re-master them. So if you want to have a program of Hirsh films, I suppose you'll have to wait until he's found the masters or made new prints. If you want, I can send you a more complete list of Pike's films later although at present he has no catalogues.

The other film shown at the Free Press screening was Jean Mayo's 'The Psychedelic Experience' which was made for this show, I believe. She made the film

in San Francisco, but she now lives here in Los Angeles. I think you should include this film in the show.

In January, the Cinema Theater had a program of new films from Los Angeles. I'm sending a clipping along--a review of the show from the LA Times--to give you an idea of the films as I didn't see this show either. I talked to Mike Getz before and after you called him; he asked me to write you about films for a New York show of LA films, and he recommended from the latest Cinema Festival Britten's 'Instant Film, No. 1,' Whitney's two films, and mine, which is actually titled 'Melting.' I intended to send 'Melting' which I made a year ~~ago~~ ago--along with two other films I hope to complete in the next few weeks--to the Film-Makers' Cooperative so perhaps you could premiere them or it--'Melting' if the others aren't finished in time--at this show. I haven't contacted Britten or Whitney since Mike sent their addresses to the Kenyon Film Society, but I know how to get in touch with them and I will.

The Cinema has had three previous festivals like this in the past. You showed the winners of the first two in your San Francisco show recently. The winners of the third were: 'Opus 2' by Larry



Boren, Andy Warhol's 'Banana Sequence' and 'The Movie Set' by Bill Ault. 'The Movie Set' is in 35mm. Ault sold it to a distributor in New York--I don't know who--and has disappeared. I don't suppose you could show it anyway. Gregory Markoupolos and Jack Smith were jurors at this festival and can tell you about 'Opus 2' and the other films shown. Mike still has the entry list, and I can try to contact the other film-makers if you're interested.

Mike also gave me the addresses of some other local film-makers whose work I think should be included. Baylis Glasscock has made a color film of the Watts Towers called 'Film Exercise #1' with filtered color and superimpositions which is well-done and rather beautiful, although somewhat derivative from the fifties avant-garde. Jerry Katz has made some of the better local films, and I don't think they are known at all outside Los Angeles. One I saw was a study in abstract, soft-edged moving colors without content in the form of recognizable objects--a very ludid and direct film. The films of both Glasscock and Katz should be available.

Wallace Berman, whose collages you may know, is working now on his first film. I didn't talk to Berman, but I talked to Dennis Hopper who told me the film might be done in a week or a month. He

had seen parts of it and thought they were great. He also told me of a film Dean Stockwell is making which shows promise. Perhaps you should wait for these films before having the LA show.

There are also some films made at UCLA which I think are as good as the ones I've mentioned above-- particularly Christina Hornisher's '8x8-16', with 8mm processed and projected as 16mm so the screen is split into four fast-moving images propelled by a rock'n'roll song, 'LSD, or Les Angeles Dorment' by Felix Venable, another in the wave of psychedelic films with some stunning sequences, and 'Vamos Al Cine' by Robert Swarthe, abstract figures drawn on beautifully dyed film. These three films are very short, about sixteen minutes total.

Parenthetically, it might be interesting to have a program of student films from the coast at the Cinematheque. At UCLA, they see themselves as rivals to the New American Cinema and have received considerable publicity for their claims. I can't agree, but I imagine people in New York would be interested in knowing what's going on. I talked to the officialdom at UCLA, and they agreed to send films either for a flat fee (\$10 per film or \$100 for a program per

showing) or on a percentage basis.

Another film-maker, Barry Prince, now living in New York, made some fine films in Los Angeles. Gregory saw one in Los Angeles which Barry made at USC, 'Trope.' Another one made independently called 'Big Loo,' about a toy robot, has never been shown in New York, and I think should definitely be shown in a program of Los Angeles films. You can get in touch with Barry at 876-4076 (home) or HA 1-9385 (work).

If you're interested in a show, I'll be glad to make any necessary arrangements here. You should tell me though what arrangements you want to make about paying the film-makers, renting the films, paying postage there and back here, etc.

By the way, I've moved since I spoke to you. My new address is 3509 Ocean Front Walk, Venice, Calif. Phone is EX 6-5541.

Yours sincerely,

Thom Andersen
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